

Gretchen, ihrem kühlen Tochterlein gewidmet.

Gretchen am Spinnrad

(Margaret at the Spinning Wheel.)

LYRISCHES

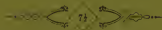


TONGENÄLDE

— VON —

BRUNO OSCAR KLEIN.

OP. 21.



St. Louis, **KUNKEL BROS.,** Publishers.

SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that some are out of print or not to be had, send direct to us and be convinced of the contrary.

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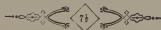


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GRETCHEN AM SPINNRAD.

Edited by Dr. Hans von Bülow.

BRUNO OSCAR KLEIN.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Allegretto. $\text{♩} = 84$.

Allegretto. Op. 84.

p leggiero. *mf*

marcato la melodia.

p *mf*

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The notation includes various musical elements:

- System 1:** Features a continuous eighth-note pattern in the right hand and a bass line in the left hand. Dynamic markings include *cresc.* and *rit.*.
- System 2:** Continues the eighth-note pattern. A *cresc.* marking is present.
- System 3:** The right hand continues with eighth notes, while the left hand has some rests. A *cresc.* marking is present.
- System 4:** The right hand begins a *cantabile* section with a melodic line, while the left hand continues with eighth notes. A *cresc.* marking is present.
- System 5:** The *cantabile* section continues in the right hand. A *cresc.* marking is present.
- System 6:** The *cantabile* section continues in the right hand. A *cresc.* marking is present.

The page concludes with the number 1640-8 centered at the bottom.

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The music is characterized by dense, rapid sixteenth-note passages in both the treble and bass staves, often with complex fingerings indicated by numbers 1-5. The first five systems show continuous rhythmic patterns with various articulations like slurs and accents. The sixth system includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), along with a crescendo hairpin. The piece concludes with a final chord marked with a fermata. At the bottom center, the number "1040-8" is printed.

1040-8

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is B-flat major (two flats). The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals. Dynamic markings such as *mf* and *f* are present. The piece concludes with a final chord and a fermata.

1640 - 8

2nd time up

The musical score is written for piano and consists of six systems. The first five systems are in G major (one sharp). The sixth system begins with a key signature change to E minor (three flats). The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in E minor.

rit.

a tempo.



or thus.

cresc.

molto cresc.

1040 - 8

Handwritten musical score for a piano piece, featuring six systems of staves. The notation includes complex rhythmic patterns, fingerings, and dynamic markings. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature.

The first system includes the word "OPUSC." written above the bass staff. The notation is dense, with many beamed notes and complex rhythms. The second system continues the piece, showing more complex rhythmic patterns and fingerings. The third system includes a section marked "H." above the staff. The fourth system continues the piece, showing more complex rhythmic patterns and fingerings. The fifth system includes a section marked "H." above the staff. The sixth system continues the piece, showing more complex rhythmic patterns and fingerings.

The score is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes complex rhythmic patterns, fingerings, and dynamic markings. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature.

1040 - 8

What Competent Critics Say of Kunkel's Royal Edition.

From
DR. LOUIS MAAS,
"Musical in two hemispheres both as Composer, Pianist
and Co-editor with Edouard, von Bülow and Brahms
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desire. I use it with my own pupils
and can warmly recommend it to all teachers.

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Printer,
LOUIS C. ELSON.

Boston, Oct. 4th, 1886.

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LOUIS C. ELSON.

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"Could not keep house without it," you know.

Yours truly,
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Chicago, Sept. 2, 1886.

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Yours truly,
FRANZ BAUSEMER.
St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of
New York,
WILLIAM MASON.

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GENTLEMEN—Please accept my thanks for the publication of your new edition, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's Etude de la Vitesse (Royal Edition). I have examined it with interest, and think your annotations and additions both practical and useful.
Very truly yours,
WILLIAM MASON.

From the renowned Composer and Teacher,
EUGENE THIAYER.

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Dear Sirs—Allow me to acknowledge the receipt of your edition of Czerny's Velocity Studies, (Royal Edition). It seems to me the best and most useful edition of these world-renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,
EUGENE THIAYER.

From the distinguished Critic, Composer and Teacher,
KARL KLAUSER.
FARMINGTON, CONN.

Messrs. Kunkel Bros.:
Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered this edition valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausermer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Czerny's studies.
Yours very respectfully,
KARL KLAUSER.

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FORT SCOTT, KANS., March 27th, 1888.

Messrs. Kunkel Bros.:
Gentlemen—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use it in my own class exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,
D. DE FOREST BRYANT.

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Chicago's great Organist and distinguished Musician,
and Director of the Hersey School of Music.

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CLARENCE EDDY.

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A SUMMER IDYL.

Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm.

Moderato ♩ = 144 The young are

pena corda soft pad (1)

The first system of musical notation for 'The Bird Song' features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Bird Song' are written below the staff, aligned with the notes.

卷之四

$\begin{pmatrix} 1 & 0 \\ 0 & 1 \end{pmatrix}$
 $\begin{pmatrix} 1 & 0 \\ 0 & 1 \end{pmatrix}$
 $\begin{pmatrix} 1 & 0 \\ 0 & 1 \end{pmatrix}$
 $\begin{pmatrix} 1 & 0 \\ 0 & 1 \end{pmatrix}$
 $\begin{pmatrix} 1 & 0 \\ 0 & 1 \end{pmatrix}$

Figure 1 shows a schematic diagram of a three-stage optical isolator. The diagram is oriented vertically. It consists of three identical stages of isolators connected in series. Each stage contains a waveplate (represented by a rectangle with diagonal lines) and a polarizer (represented by a rectangle with a vertical line). The optical paths are indicated by arrows. The diagram is labeled with letters 'a' through 'z' at various points along the paths. The first stage is labeled 'a' through 'f', the second stage 'g' through 'l', and the third stage 'm' through 'z'. The output of the third stage is labeled 'z'.

Piano Sonata in G-flat major, Op. 10, No. 3

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[illegible]

Musical score for "The Rose Tree" (No. 100). The score is written for voice and piano. The voice part is in G major, 2/4 time, and features a melody with a key signature of one sharp (F#) and a tempo marking of "Moderato". The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The lyrics are: "The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree."

[illegible][illegible]

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